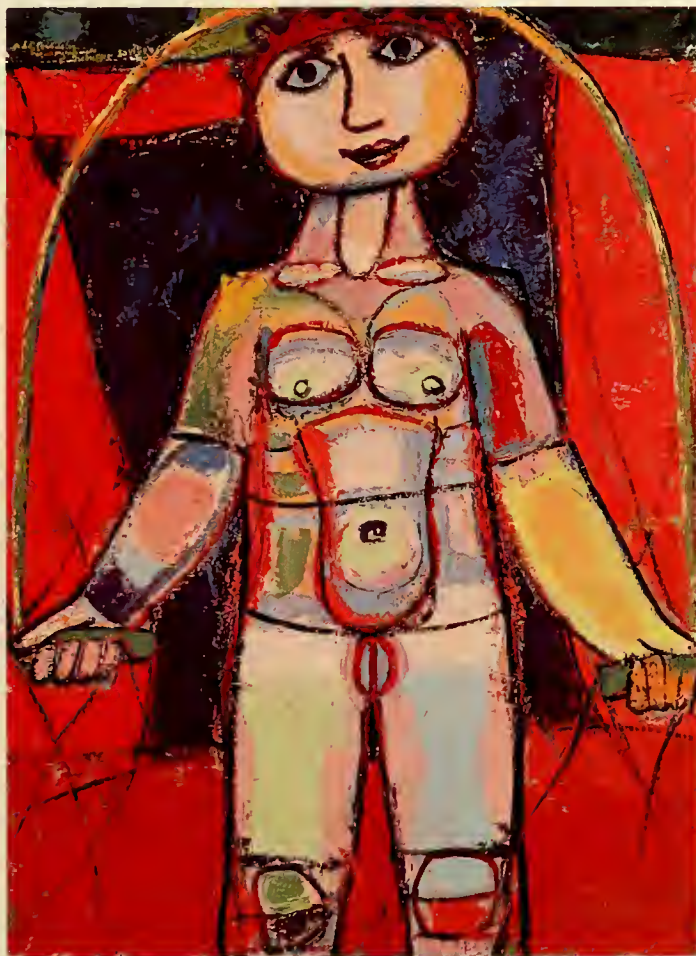


Jean Dubuffet

A Retrospective Glance at Eighty



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front cover: 1. *Rope Skipper*. February 1943
The Morton and Linda Janklow Collection
back cover: 120. *Protocol of Epiphany*. 1976
The Morton and Linda Janklow Collection

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• The Solomon R. Guggenheim Foundation, New York, 1981

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Jean Dubuffet

A Retrospective Glance at Eighty

From the Collections of Morton and Linda Janklow and
The Solomon R. Guggenheim Museum, New York

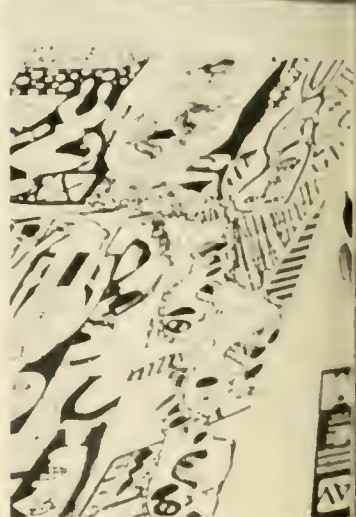
Jean Dubuffet: A Retrospective Glance at Eighty

On July 31, 1981, Jean Dubuffet reached his eightieth birthday. Given his lack of patience with any event that threatens to interpose itself between himself and his work, Dubuffet's attainment of octogenarianism is likely to be of greater importance to his friends than to the artist. Indeed, it requires a certain temerity to propose this birthday toast from New York to Paris, and to do so publicly and in the form of an exhibition. Such a toast, nevertheless, is made in behalf of those who have admired him from the first and also those who came to appreciate his work later, once he had assumed a visibly commanding position in the art of the second half of this century. It is made even in behalf of those who will only come to see and comprehend Dubuffet in his full and ample range at some future time, when the moody *zietgeist* that so often confuses our sensibilities and befogs our critical judgement has receded sufficiently to allow a direct and uninhibited encounter with the rich and rewarding lifework of this man of uncommon insights.

The toast proposed here, like any birthday wish, is necessarily a family affair, and the spokesmen—Morton and Linda Janklow, together with the undersigned—are proud to be among the artist's friends. If the familial framework of the occasion reaches beyond the intimacy that normally obtains, it is only because Jean Dubuffet's art, now encompassing four decades, can no longer be contained within a limited circle. It speaks to the many, even in a limited selection such as our own.

It is a selection limited in numbers, to be sure, but also deliberately restricted in ambition, since it is not our intent to repeat the grand retrospectives already dedicated to Jean Dubuffet by this Museum and many others throughout the world. Instead, we seek an occasion to present two collections, one private and the other public, each in its own way reflecting profound belief in and commitment to Dubuffet's art, each complementing the other. The Morton and Linda Janklow Collection as well as the Guggenheim's own holdings, which include three promised gifts from The Mary Sisler Collection, were of course selectively acquired over a long period of years. In both collections, the paintings, sculptures and works on paper show an evident concern with the many phases of Dubuffet's evolution, from the earliest cycles to current manifestations of his creative genius. By stressing the individual choice as much as the sequential context, the Janklow and the Guggenheim collections have reacted

to the two components in the artist's total contribution that, perhaps more than any others, determine the quality and the enduring significance of his oeuvre. I am referring, first, to the sheer vitality and sensuous impact of each individual object and, second, to the range of Dubuffet's stylistic development, that is, the distance the artist's intuition and perception have traveled throughout his mature evolution. These two qualities in Jean Dubuffet's art, strength and scope, are rarely exemplified with more complementary force in modern art.



The forty-five paintings, watercolors, drawings and sculptures, enhanced by a selection of prints, from the two combined Dubuffet collections shown here should, therefore, serve as a highly selective sample of his work, a reminder of retrospectives past, as well as our gesture in honor of Jean Dubuffet's eightieth birthday.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Foundation

The artist in his studio in Paris,
November 1978



Notes on Collecting and Friendship A Tribute to Jean Dubuffet

A friend sat in our home one quiet evening recently, surrounded by the works of Jean Dubuffet, and put forward the single question collectors most dread to hear: "Why, exactly, do you do this?"

Why indeed? How explain to anyone, even to a close friend, the peculiar mania which grips you at some point in life and engages you in a passionate pursuit to which many of your other interests are subordinated? How rationalize the levels of commitment demanded? How describe why it is that so much of one's personal and emotional resources can be directed at amassing a collection of which one can only be temporary custodian?

Certain answers suggest themselves quickly. There is great joy in being surrounded by beauty of such infinite variety and by the creative genius of an artist with whose perceptions there is a personal identification. There is also a strong sense of being engaged at the forefront of our culture. The collector feels enhanced emotionally by his collection, and by the joy of discovery in the quest for great works.

There are, however, more subtle and more meaningful characteristics which I think ultimately separate the collector from the acquirer. Collectors are excited by the early cognition of genius and its influence on the art and the artists of our time. One strives for the development of a discriminating eye and of the critical understanding to seek out the most significant examples. As the passion grows and becomes consuming, the collector becomes aware of his own increasing identification with the artist and with his objectives. While it is only the work of the creative genius which survives, collecting those works in a scholarly and analytical way is a reflection of the unconscious desire to share in his artistic expression in some small way. We seek, in the end, the same kind of spiritual and aesthetic renewal which causes the great artist to constantly launch himself into the unknown.

Jean Dubuffet is an artist whose work has inspired us and has brought us inestimable joy. By the fertility of his genius and his never-ending creativity, he has changed the way reality and beauty are defined and perceived in this world. Dubuffet has forged the way for all artists in the postwar period, planting markers along the road which did not inhibit them but rather freed them from prior inhibitions so that their work could flower as it has. Without him, much of what has been created in this fertile period would not have been possible.



1922

He has encouraged all of us to reach out and to open ourselves to new perceptions of the world around us. As is true with all great artists, those perceptions involve the intellect as well as the eye; philosophy as well as art, and the world as well as ourselves. He has taught us about courage and daring and the taking of risks. He has made us aware of the dangers of complacency and smugness and self-satisfaction. He has driven us, the viewers, almost as much as he has driven himself. His demands on us are great because they reflect the demands he has made upon himself. The challenge with Dubuffet is everywhere and in everything that he does and perhaps this is why we love his work with such intensity.

Linda and I are extremely grateful for this opportunity to join with Thomas Messer and the Trustees and Staff of The Solomon R. Guggenheim Museum, great advocates of the work of Jean Dubuffet, in this small tribute as he enters his ninth decade. We have had the great joy not only of collaborating in the creation of this collection, but also in knowing Jean Dubuffet personally for a number of years. We treasure his friendship as we do his genius, and our lives have been immeasurably enhanced through our involvement with him and his work.

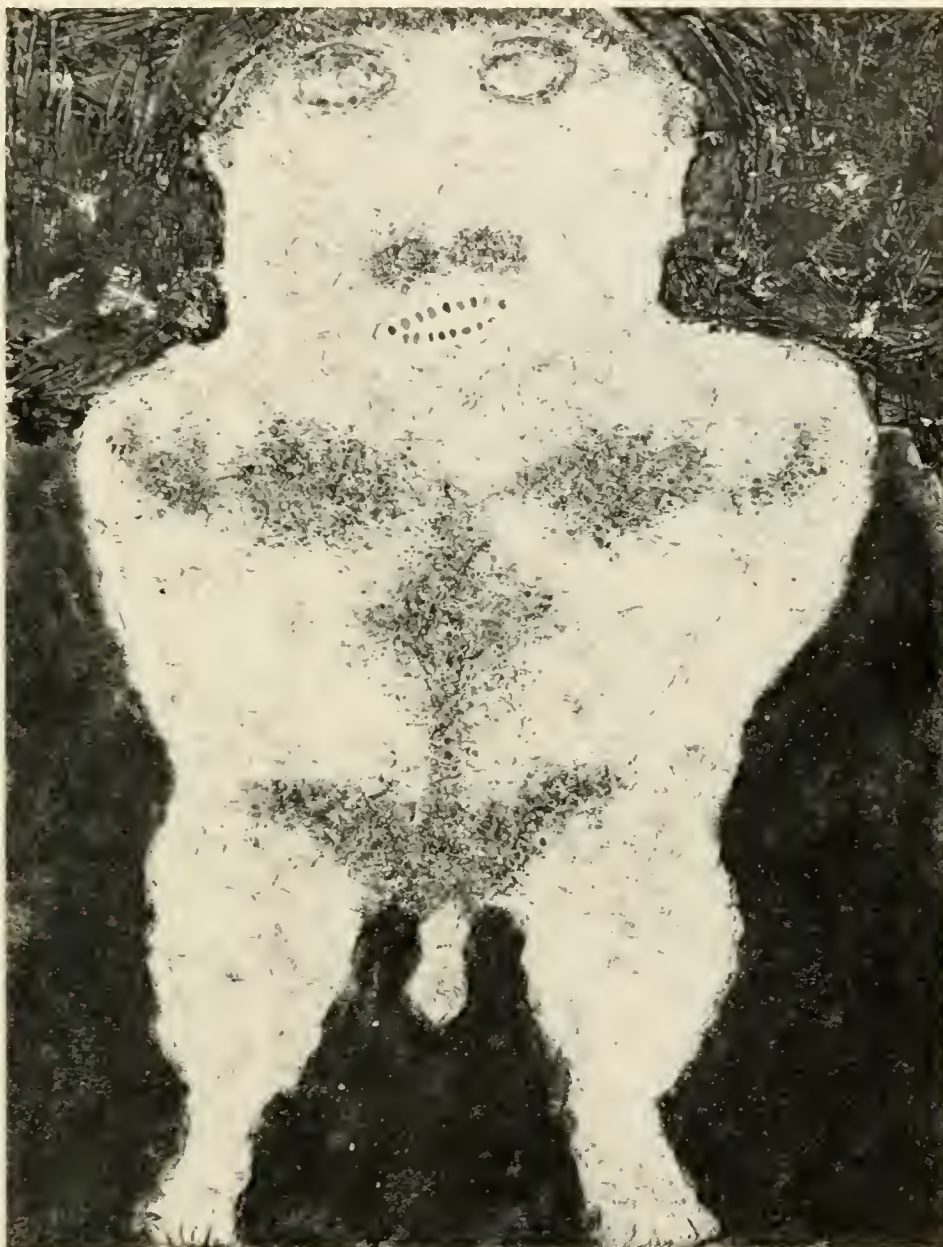
Happy Birthday Maître—may you continue to stimulate and challenge all of us.

Morton L. Janklow
New York
July 1981

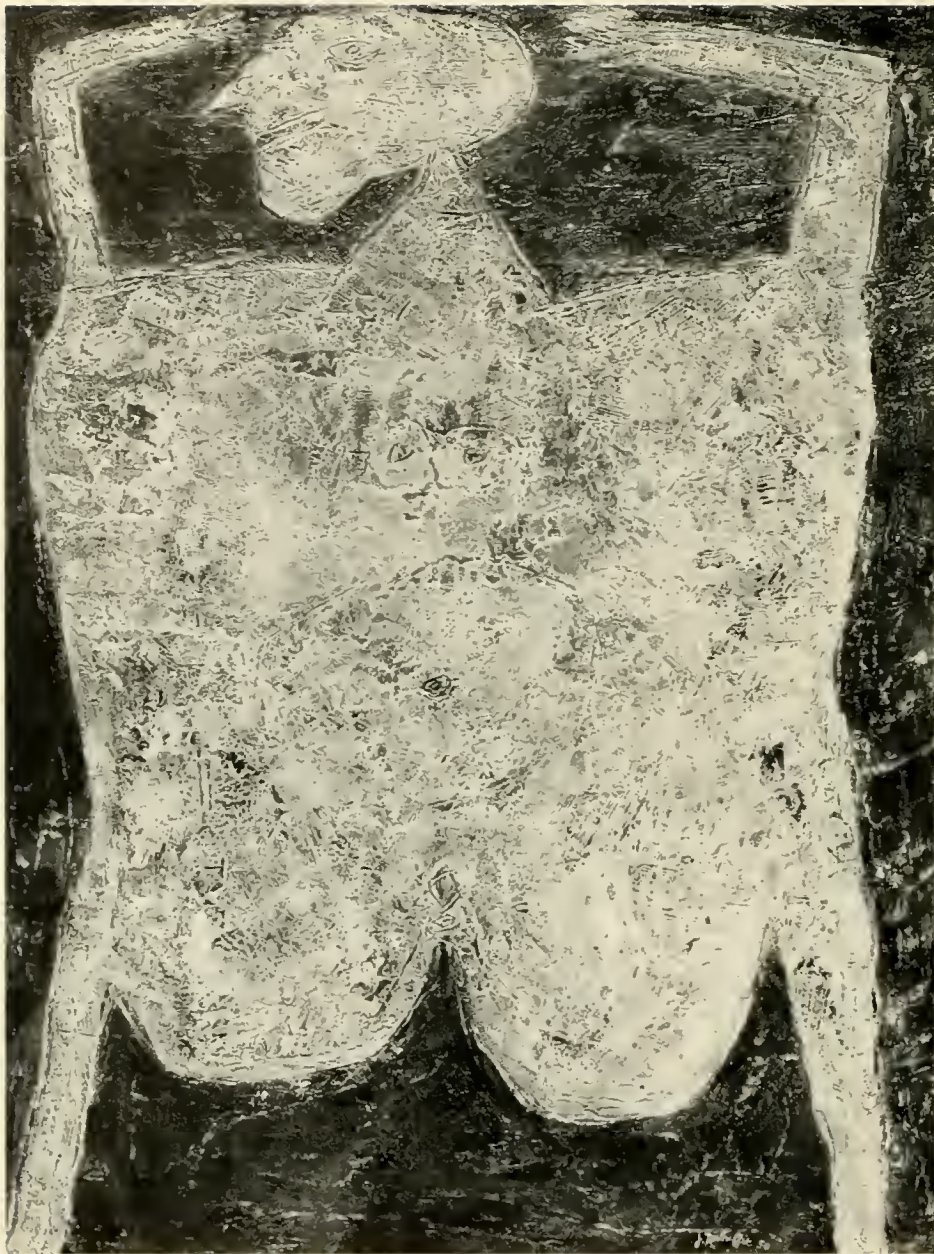
The texts which follow are excerpts from Jean Dubuffet's writings. Where a title of a work of art is cited, the text is directly related to that work. Where no title is cited, the commentary is general in nature.

An internal mechanism should be set in motion in the viewer so he will scrape where the painter scraped, scumble, gouge, fill in and bear down where the painter did. He will feel all the painter's gestures repeated in himself. He will experience the viscous pull of gravity where the paint has run and when brilliant outbursts occur he will burst with them. He will dry out, contract, fold into himself where the surface is dry and wrinkled. And he will swell up suddenly inside at the sight of a blister or some other sign of death. (*Prospectus*, p. 75. Translated by Thomas Repensek)

I prefer to avoid anything circumstantial in the subjects I paint; I would rather paint things *generally*. If I paint a country road, I want it to be an archetype of a country road, a synthesis of all the country roads in the world; and if I paint a man's profile I am satisfied if my painting evokes an image of a human face, without accidental and unnecessary particular characteristics. (Jean Dubuffet, *Prospectus et tous écrits suivants*, compiled and edited by Hubert Damisch, Paris, 1967, p. 77. Translated by Thomas Repensek)



4 *Will to Power*. January 1946
Collection The Solomon R. Guggenheim Museum, New York



7. *Triumph and Glory*. December 1950
Collection The Solomon R. Guggenheim Museum, New York

In the forty or fifty paintings I did between April 1950 and February 1951 in the category *Corps de dames*, the drawing should not be seen too literally. Crude and careless, it outlines nude female figures, and, taken at face value, would appear to represent abominably obese, deformed individuals. I didn't want the drawing to specify the figures in any precise form, but, on the contrary, to prevent the figures from taking on such and such a characteristic form. I wanted the figures to remain general concepts and in an immaterial state. I take pleasure (and I believe this inclination is fairly constant in my paintings) in the brutal juxtaposition, in these women's bodies, of the very general and the very specific, of the very subjective, of the metaphysical and the absurdly trivial. . . . The glaringly obvious errors I no doubt too often allow to become a part of my work are of the same order; I mean the unintended strokes, the vulgar awkwardness, the obviously inappropriate, anti-realistic forms, colors poorly chosen and poorly used, everything that must seem unbearable to some and even cause me a certain uneasiness in as much as they often spoil my effect. But it's an awkwardness I purposely cultivate. Because it makes the painter's hand vividly present in the painting. It keeps objectivity at a distance, it tends to prevent things from taking shape. . . . And I should also add that this brutal manifestation in the painting of the material means used by the painter to create the objects that are represented, and which would seem to prevent these objects, as I've just said, from taking shape, in fact accomplishes the very opposite for me: it seems paradoxically to give these objects an amplified presence, or, perhaps more precisely, makes this presence more striking, more moving. ("Notes du peintre," in Georges Limbour, *L'art brut de Jean Dubuffet. Tableau bon levain à vous de cuire la pâte*, New York, 1953, pp. 91-97. Translated by Thomas Repensek)

Having been attached for such a long time—a whole year—to the particular theme of the body of the naked woman . . . I think it is, in part, because the female body, of all the objects in the world, is the one that has long been associated (for Occidentals) with a very specious notion of beauty (inherited from the Greeks and cultivated by the magazine covers); now it pleases me to protest against this aesthetic, which I find miserable and most depressing. Surely I aim for a beauty, but not that one. . . . I would like people to look at my work as an enterprise for the rehabilitation of scorned values, and . . . a work of ardent celebration. . . . ("Landscaped Tables, Landscapes of the Mind, Stones of Philosophy," in Peter Selz and Jean Dubuffet, *The Work of Jean Dubuffet*, exh. cat., The Museum of Modern Art, New York, 1962, p. 64. Translated by the artist and Marcel Duchamp)

I have a vague idea—it haunts me when I paint—that a melange with the discordant and the contrary of life is useful to produce it, as if life could emerge only where forces fight to prevent it. . . . I am pleased when life itself is questionable in every part of the painting. I am pleased to see life in trouble, going insane—hesitating between certain forms that we recognize as belonging to our familiar surroundings, and others that we do not, and whose voices astonish—giving rise to ambiguous forms, coming at the same time from both poles. Ambiguous facts have always a great fascination for me, for they seem to me to be located at just those intersections where the real nature of things may be revealed. Perhaps it was the time I spent in the deserts of White Africa that sharpened my taste (so fundamental to the mood of Islam) for the little, the almost nothing, and, especially, in my art, for the landscapes where one finds only the formless—flats without end, scattered stones—every element definitely outlined such as trees, roads, houses etc., eliminated. Surely I love especially the earth and enjoy places of this sort. But I must say also that a picture, where a painter would have succeeded in producing strongly a presence of life without employing anything more precise than formless terrain, would be for me very worthwhile; . . . These are landscapes of the brain. . . . ("Landscaped Tables, Landscapes of the Mind, Stones of Philosophy," in Selz and Dubuffet, pp. 66-71. Translated by the artist and Marcel Duchamp)

One will find, among the other paintings that occupied me last year, a fair number of pictures representing only a table—sometimes loaded with half-determined objects, but most often bare. These tables are treated also with the same mealy and bristling texture as the landscapes, and are related to them. They respond to the idea that, just like a bit of land, any place in this world (especially if it relates to an object so inseparable and so cherished a companion as is a man's own table) is peopled with a swarm of facts, and not only those which belong to the life of the table itself, but also, mixing with them, others which inhabit the thought of man, and which he impresses on the table looking at it. . . . ("Landscaped Tables, Landscapes of the Mind, Stones of Philosophy," in Selz and Dubuffet, pp. 71-72. Translated by the artist and Marcel Duchamp)

Petites Statues de la Vie Precaire (Little Statues of Precarious Life). March to October 1954
The first of these statues was . . . made of pieces of newspaper smeared with glue and bunched around an armature. . . . The second was . . . made of steel wool such as housewives use to clean their pots and pans. The third . . . made use of fragments of burned automobiles that I found in the garage where I kept my car. Those that followed were made of broken clinkers put together with cement. . . . After using clinkers for two months, I went to sponges. . . . To these . . . I would sometimes add oakum dipped in glue. . . . I should like to call particular attention to two or three of the statues which are made of light delicate fragments of shredded sponge, for they, even more than any of the others, are characterized by extreme precariousness and immateriality. (Selz and Dubuffet, pp. 87-90. Translated by Louise Varèse)

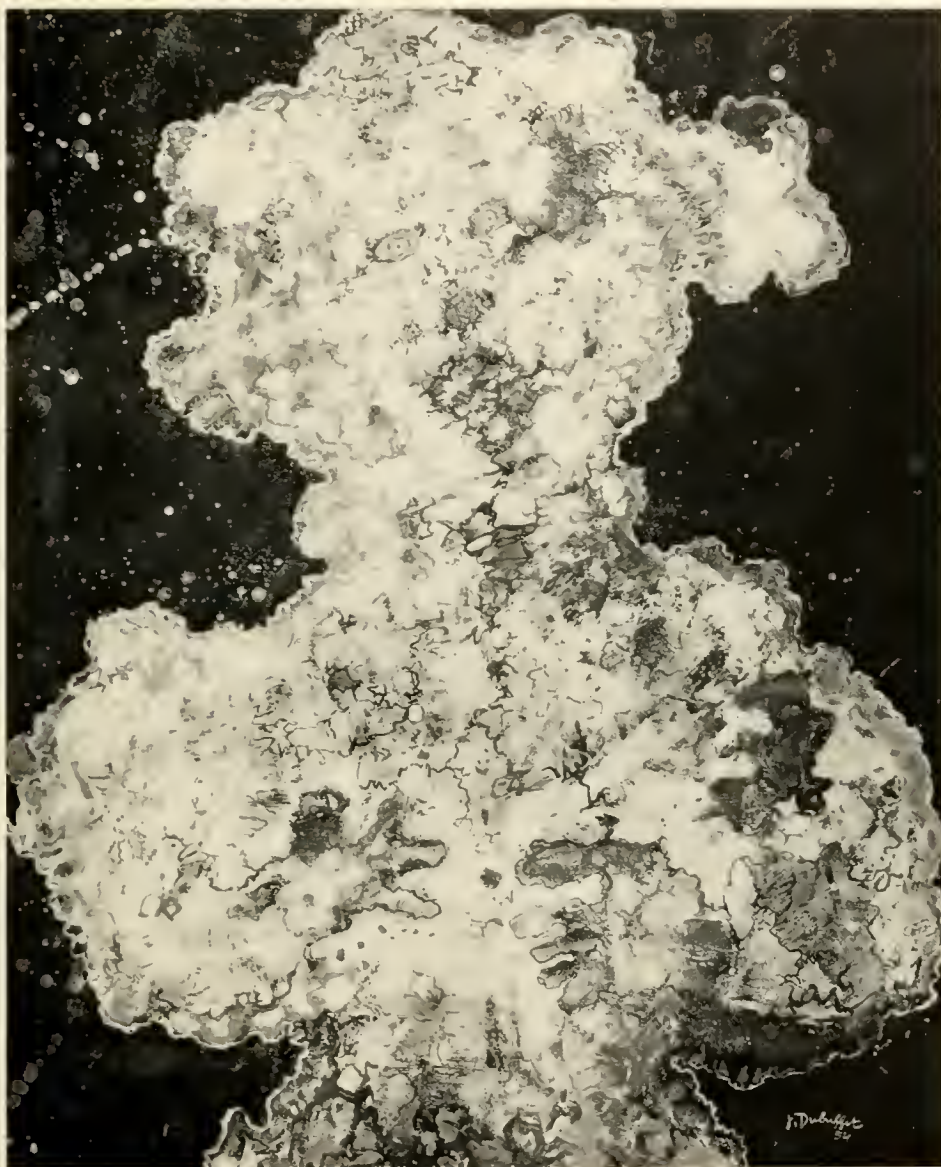


10. *Knoll of Visions*. August 23, 1952
Collection The Solomon R. Guggenheim Museum, New York

Peintures Laquées (Enamel Paintings)

July to September 1954

I had decided to experiment with a new technique, based on the almost exclusive use of very fluid industrial paints called "enamel paints". . . these particular paints were those quick-drying ones known as "four-hour enamels." Spread over a preliminary layer not yet completely dry, they became decomposed, causing a fine network of fissures and crackles. I took full advantage of this property. . . I combined these enamel paints with ordinary oil paint and, as they displayed a lively incompatibility, the result was a whole set of digitate spots and convolutions which I was careful to provoke and turn to account. . . After, as in *The Extravagant One [Extravagant Lady]*, I would often finish the painting with a little brush, a task requiring both time and patience. This underlined the tiny network of small veins and oscillations provoked by the juxtaposition of the two hostile paints. . . the set of reasons which governs the images is to be found in the capricious and complex designs that form by themselves because of the simultaneous use of two kinds of paint with different reactions which combine badly with each other. Later. . . I deliberately set to work to adopt their language. The result, a whole succession of marbling (small internal branching and intricately embellished surfaces) which succeeds in transporting the subjects of the painting—figure, landscape or anything else—to a world ruled by entirely different reasons, making them appear in an unaccustomed light. In this way, by the revelation of our familiar objects suddenly transformed and strange, is evoked, even quite startlingly sometimes (at least for me), these strange bewildering worlds that exercise a kind of fascination. (Selz and Dubuffet, pp. 92-96. Translated by Louise Varèse)



12. *Extravagant Lady*. July 1954
The Morton and Linda Janklow Collection

Vaches, Herbe, Frondaisons (Cows, Grass, Foliage).
Summer 1954

... I loved spending hours watching the cows and afterwards drawing them from memory, or even, but much more rarely, from life. ... I am obsessed by the idea that there is something both false and unprofitable in looking at things too closely and too long. ... What to me seems interesting is to recover in the representation of an object the whole complex set of impressions we receive as we see it normally in everyday life, the manner in which it has touched our sensibility, and the forms it assumes in our memory. ... That is why I have an aversion to drawing any objects from life. ... I have always tried to represent any object, transcribing it in a most summary manner, hardly descriptive at all, very far removed from the actual objective measurements of things, making many people speak of children's drawings. ... I should say that the sight of this animal gives me an inexhaustible sense of well-being because of the atmosphere of calm and serenity it seems to generate. I can also say that pastures, and even merely the color green—because of the cows, I suppose, by an unconscious association of ideas—has a comforting and soothing effect on me. ... But this is not always the effect I wanted to produce. ... I liked to portray the cow as a kind of preposterous Punch, and to use all the elements of the countryside—meadows, trees and others—to create a sort of grotesque theater, a circus of clowns. This was probably the consequence of the same attitude evident in Portraits, in Arabs, in Corps de Dames or in Paysages Grotesques. ... Although I never consciously thought of it at the time, on looking back I am sure that in transferring their image to a devil-may-care, arbitrary, phantasmagoric world of clowns, I had an obscure idea of conferring on them, by means of irreality, a more intensely alive reality. ... (Selz and Dubuffet, pp. 96-103. Translated by Louise Varèse)

Seconde Série de Petits Tableaux d'Ailes de Papillons
(*Second Series of Little Paintings of Butterfly Wings*).

Vence, June to September 1955

During the months of June to September, I finished about thirty of these little compositions made of butterfly wings stuck to paper with a bit of glue, the background tinted with watercolor, and sometimes decorated later with lines put in with a fine brush that suggested the natural nervures of the wings. ... Several subjects now held my attention with persistence. ... the sun-dried stone walls one sees everywhere in Vence. ... But I was even more fascinated by the tiny botanical world at the foot of the walls, worthless and charming, overrunning the side of the road among little stones, and mixed with the dusty trash that collects along neglected roadways. ... It was inevitable that my compositions of assembled butterfly wings, done at a moment when my mind was full of these themes, should bear upon them too. ... there were also a few fantastic, extravagant personages born of these assemblages of wings. ... The very material used (altogether unusual) and the play of the nervures, added a strange irreality to the paintings, but a compelling authority as well, due to the impression it gave of cohesion, of necessity, of an inexplicable but very impelling logic, that set of reasons foreign to the reasons of the objects themselves. ... In addition, the particular constitution of the color in these assemblages of butterfly wings affected me strongly. ... the colors of butterflies are not really very vivid. ... but delicate and lustrous; and the over-all color of my little paintings was pearly, iridescent, and one sensed a subtle sheen rather than color in the real sense of the word, a scintillation that I would afterwards stubbornly try to get in my paintings. ... (Selz and Dubuffet, pp. 109-113. Translated by Louise Varèse)

Your beard is my boat
Your beard is the sea on which I sail
Beard of flux and influx
Beard-bath and rain of beards
Element woven of fluids
Tapestry of tales

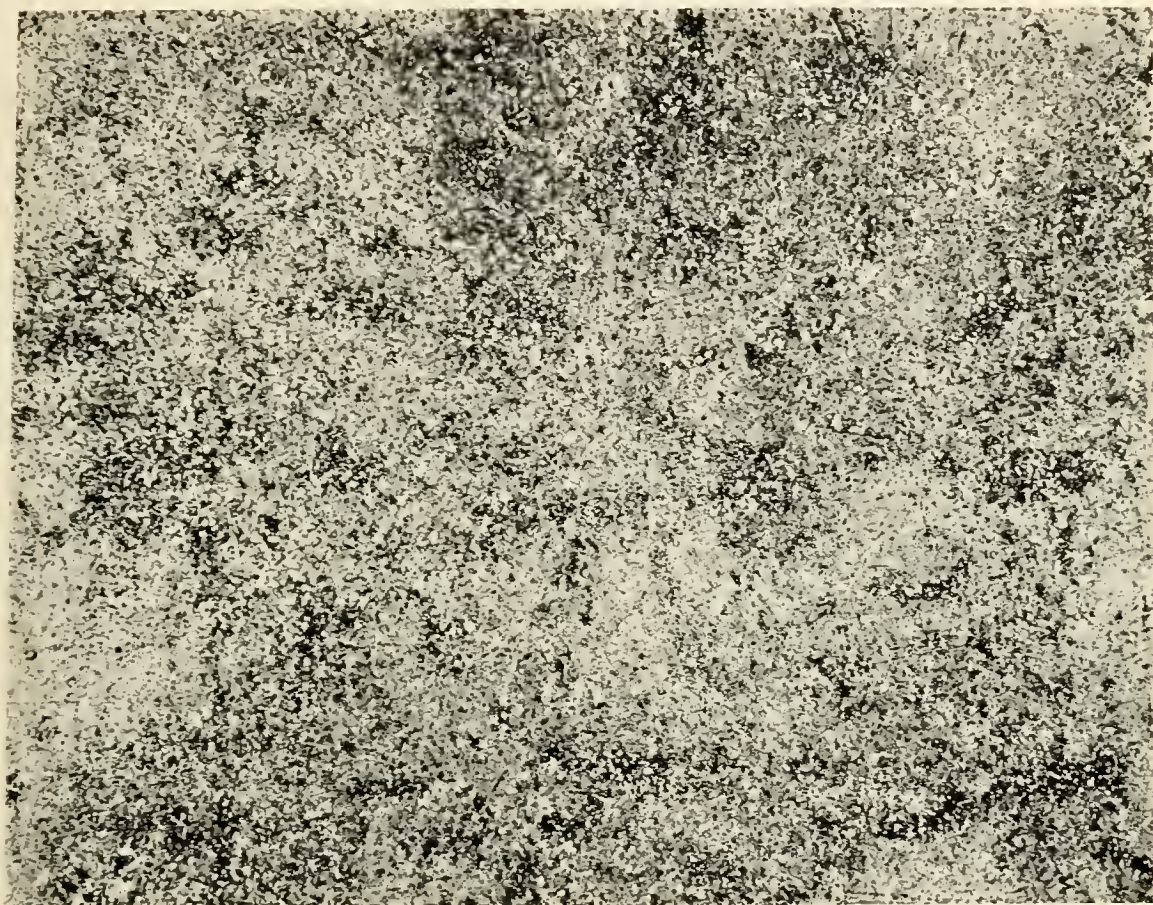
(From "*La Fleur de Barbe*," *Dossiers du Collège de Pataphysique*, no. 10, 11, Paris, p. 6)

Topographies, Texturologies et Quelques Peintures,
Notes on the Paintings done between September 1 and
December 31, 1957

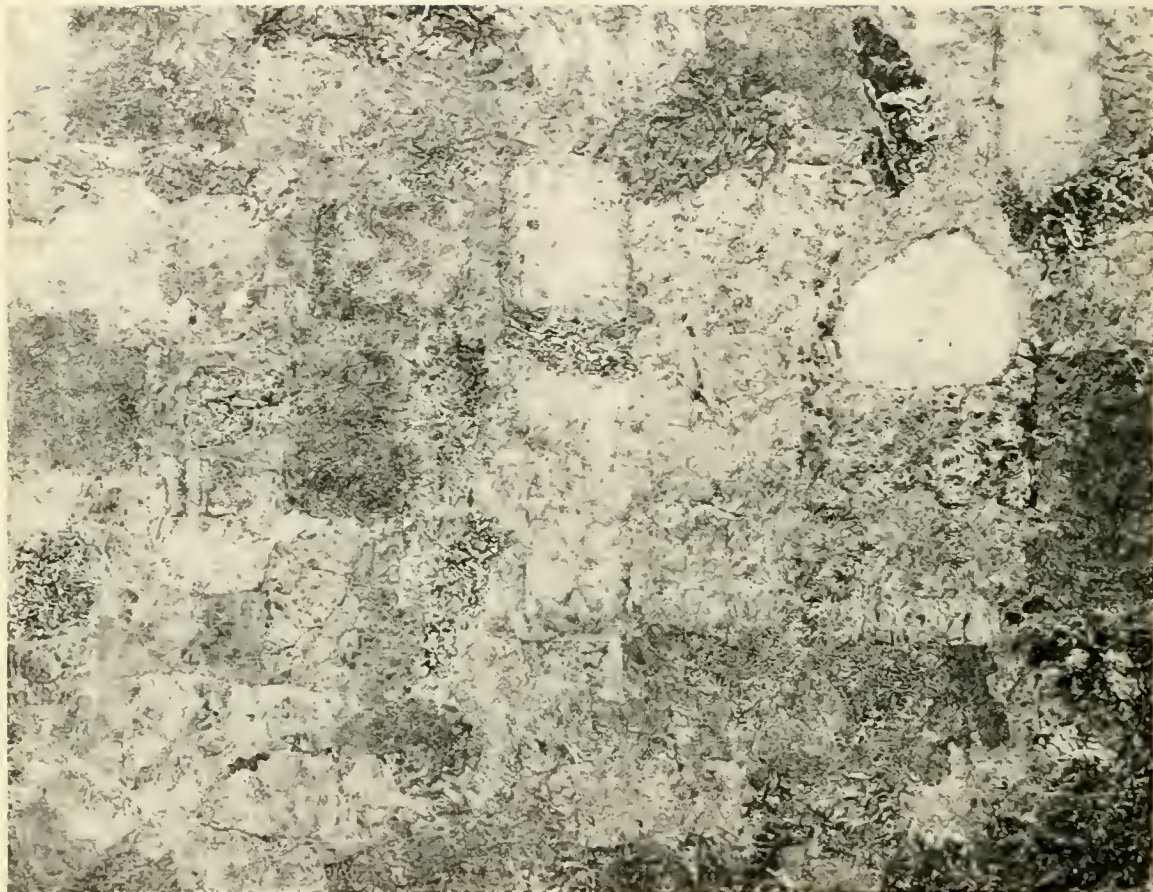
. . . Except for these few paintings all my works of this period belong to my project for the execution of a cycle of large paintings celebrating the ground. . . . What I had in mind was to portray these surfaces without using lines or forms. I meant to evoke any area of bare ground—preferably esplanade or roadway. . . . Again and again these paintings became transformed into Tables. It should be remarked that a table is in a way an elevated piece of ground. . . . As I worked on these new tables, I was pleased to feel the awakening of the same enthusiasm, of a very special kind, which this rather odd subject had afforded me in those earlier years, and to find that I could obtain just as convincing effects by means of entirely different techniques. . . . In the course of my work, I have noticed that it is often after a long while, after periods of absence, that one fine day, thanks to all the detours, and by entirely different paths, I stumble upon what I once sought and failed to find. . . . (Selz and Dubuffet, pp. 128-132. Translated by Louise Varèse)

Among my projects of the last three years was the painting of doors. During my walks in and around Venice, to provide myself with documents, I had made sketches of the various doors I came across, and two years before that, I had even bought a large dilapidated peasant door so that I could study it at leisure in my home. . . . One of the paintings intended, like the others, as an element of the ground in my *Topographies*, seemed to lend itself, with only a few supplementary touches, to such a transformation into a door, completely filling as it did the entire rectangle of the painting. A little while later I decided to cut up this rectangle, attach it to a board and pin up around it various other elements previously taken from other paintings to represent a wall, a doorstep, and the ground. Certain of these elements, intended for my assemblages, were the result of a special technique. It consisted in shaking a brush over the painting spread out on the floor, covering it with a spray of tiny droplets. This is the technique, known as "Tyrolean," that masons use in plastering walls to obtain certain mellowing effects.

But, instead of brushes, they use little branches of trees—juniper, box, etc.—and they have different ways of shaking them to get the particular effect they want. I combined this technique with others—successive layers, application of sheets of paper, scattering sand over the painting, scratching it with the tines of a fork. In this way I produced finely worked sheets that gave the impression of teeming matter, alive and sparkling, which I could use to represent a piece of ground, but which could also evoke all kinds of indeterminate textures, and even galaxies and nebulae. But most of these paintings, about fifteen in number, which I call *Texturologies*, I also decided to keep intact, instead of cutting them up for my assemblages. . . . (Selz and Dubuffet, pp. 132-137. Translated by Louise Varèse)



18. *Texturology XXVI (Radiant)*. March 31, 1958
The Morton and Linda Janklow Collection



74. *The Substance of Stars*. December 1959
Collection The Solomon R. Guggenheim Museum, New York



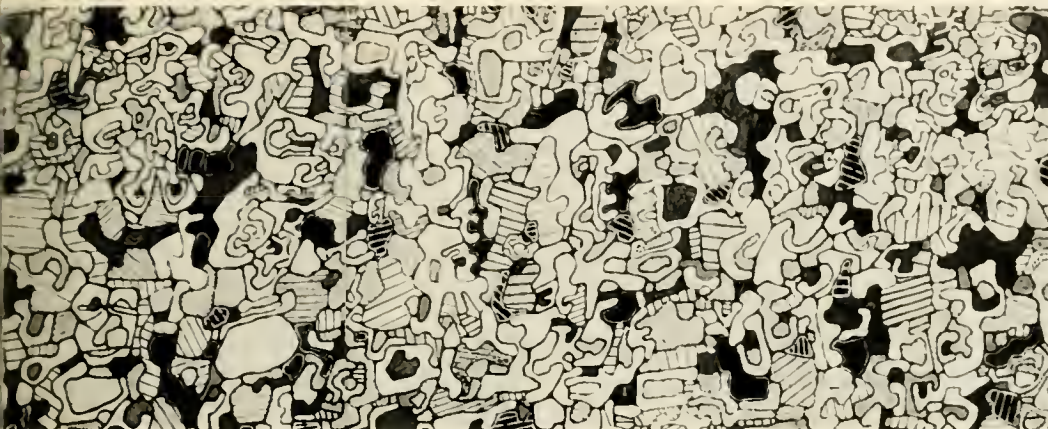
82. *Paris Polka*. October 24-25, 1961
The Morton and Linda Janklow Collection



100. *Nunc Stans*. May 16-June 5, 1965
Collection The Solomon R. Guggenheim Museum, New York

I have often thought that the work of art directly captures the operations of the mind, in the same way that the electrocardiogram directly transcribes heartbeats. But we expect a painting to be more than a simple diagram: a kind of *imprint* which traces all the various mental activities (whose workings are much more complex than those of the heart muscle). (From letter to H. Damisch, June 7, 1962, published in M. Loreau, *Catalogue des travaux de Jean Dubuffet. Fascicule XIX: Paris Circus*, Paris, 1965, n.p. Translated by Thomas Repensek)

... I don't think that my new paintings are either more or less figurative than those that preceded them. It's just that a new theme has been introduced; they are about gesture and mimicry, social life and urban life, whereas the earlier ones were about uncivilized places, deserts, the ground, natural elements like stones, bits of earth, etc. ... I am trying to bring these things out, first by using a very pronounced, even frenzied, graphic style, and arbitrarily loud, gaudy colors. The means change, but not the goal, which is still to strongly evoke our most common perceptions through arbitrary and unforeseen transcriptions, to strip away the cloak that habit wraps around them and make them seem to look like new. (From letter to J.-L. Ferrier, November 15, 1961, published in Loreau, 1965, n.p. Translated by Thomas Repensek)



Flash.

Black background.

1. Outlines in moderately bright pink. . . .
2. Filling in areas enclosed by outlines with white. . . .
3. Retracing the outlines in black.
4. Crosshatching in red and blue.
5. Embellishing some of crosshatched areas; for red lines use pink; for blue lines, light blue. Overlay with white to obtain highlights. . . .
6. Overlay pure white heavily on some remaining white areas.
7. Brightly encircle it all. Made first with bright pinkish gray . . . then again here and there with white. Then overlay completely with light gray . . . then again scattered white. (From *Cahier d'atelier*, published in Loreau, *Fascicule XXI: Hourloupe II*, Paris, 1968, n.p. Translated by Thomas Repensek)



104. *Table with Dacantar*. December 1968
The Morton and Linda Janklow Collection



106. *Mute Permute*. October 1971
Collection The Solomon R. Guggenheim Museum, New York,
Gift, Mr. and Mrs. Morton L. Janklow

... I should mention in passing that *L'Hourloupe* is a word whose invention was based upon its sound. In French, these sounds suggest some wonderland or grotesque object or creature, while at the same time they evoke something rumbling and threatening with tragic overtones. Both are implied.

In my thinking, the works that belong to the *Hourloupe* cycle are linked one to the other, each of them an element destined to become part of the whole. The cycle itself is conceived as the figuration of a world other than our own or, if you prefer, parallel to ours, and it is this world which bears the name *l'Hourloupe*. . . .

At the beginning, this cycle included only drawings and paintings. Subsequently, I wished to give them greater corporality. I undertook to assimilate them to three-dimensional forms, presenting, as do all solids, several sides to the observer. The result was objects of equivocal status. They have been called painted sculptures, but this term is not really accurate. Rather, they should be considered drawings which extend and expand in space. . . .

("Remarks on the Unveiling of The Group of Four Trees, New York, October 24, 1972," The Solomon R. Guggenheim Museum, New York, *Jean Dubuffet: A Retrospective*, 1973, exh. cat.)

Works in the Exhibition

1. *Rope Skipper (Danseuse de corde)*. February 1943
Oil on canvas, 39 3/8 x 28 3/4" (100 x 73 cm.)
The Morton and Linda Janklow Collection
2. *Archetypes (Archétypes)*. May 1945
Incised thick impasto and mixed media on canvas,
39 3/8 x 31 3/4" (100 x 80.6 cm.)
Collection The Solomon R. Guggenheim Museum, New York
3. *Miss Cholera (Miss Choléra)*. January 1946
Oil, sand, pebbles and straw on canvas,
21 1/2 x 18" (54.6 x 45.7 cm.)
Collection The Solomon R. Guggenheim Museum,
New York, Gift, Katharine Kuh
4. *Will to Power (Volonté de puissance)*. January 1946
Oil, pebbles, sand and glass on canvas,
45 3/4 x 35" (116.2 x 88.9 cm.)
Collection The Solomon R. Guggenheim Museum, New York
5. *Edith Boissonnas, Tibetan Demon*
(*Edith Boissonnas Démon Thibétain*). February 1947
Oil and mixed media on canvas, 51 1/4 x 37 1/2" (130 x 97 cm.)
The Morton and Linda Janklow Collection
- 5a. *Nomads on Saddled Camel*
(*Nomades au chameau bâté*). May-June 1948
Oil on canvas, 51 3/16 x 38 3/16" (130 x 97 cm.)
Promised gift, The Mary Sisler Collection,
Palm Beach, Florida
6. *Two Bedouins in the Desert (with Gazelles)*
(*Deux Bédouins au désert [avec gazelles]*). 1948
Gouache on paper, 15 x 19" (38.1 x 48.3 cm.)
The Morton and Linda Janklow Collection
7. *Triumph and Glory (Triomphe et gloire)*. December 1950
Oil on canvas, 51 x 38" (129.5 x 96.5 cm.)
Collection The Solomon R. Guggenheim Museum, New York
8. *Corps de Dame (Corps de dame)*. 1950
Watercolor on paper, 12 1/4 x 14 3/4" (31.1 x 37.5 cm.)
The Morton and Linda Janklow Collection
9. *Attentive Face (Visage attentif)*. January 1952
Oil on Masonite, 24 x 20" (61 x 50.8 cm.)
The Morton and Linda Janklow Collection
10. *Knoll of Visions (La Butte aux visions)*. August 23, 1952
Oil on Masonite, 59 x 76 3/4" (150 x 195 cm.)
Collection The Solomon R. Guggenheim Museum, New York
11. *The Duke (Le Duc)*. 1952
Sponge, 24" (61 cm.) h.
The Morton and Linda Janklow Collection
12. *Extravagant Lady (L'Extravagante)*. July 1954
Oil on canvas, 36 1/4 x 28 3/4" (92 x 73 cm.)
The Morton and Linda Janklow Collection
13. *The Joker (Le Farceur)*. August 1954
Coal-slag clinker, 12 3/16" (31 cm.) h.
The Morton and Linda Janklow Collection
14. *Cow (Vache)*. 1954
Oil on paper, 15 1/4 x 19 3/4" (38.7 x 50 cm.)
The Morton and Linda Janklow Collection
15. *Bearded Man with Large Ears (Barbu oreillu)*. July 1955
Collage of butterfly wings and ink, 13 x 9" (33 x 23 cm.)
The Morton and Linda Janklow Collection
16. *Christmas on the Ground (Noël au sol)*. December 1955; signed 1956
Oil on canvas with assemblage, 40 x 35 1/4" (101.6 x 89.5 cm.)
The Morton and Linda Janklow Collection
17. *Door with Couch Grass (Porte au chiendent)*. October 31, 1957
Oil on canvas with assemblage, 74 1/2 x 57 1/2" (189.2 x 146 cm.)
Collection The Solomon R. Guggenheim Museum, New York
18. *Texturology XXVI (Radiant) (Texturologie XXVI [Radieuse])*.
March 31, 1958
Oil on canvas, 44 1/2 x 57" (113 x 144.8 cm.)
The Morton and Linda Janklow Collection
19. *Pullulation (Texturology XLII) (Pullulation [Texturologie XLII])*.
May 27, 1958
Oil on canvas, 35 x 45 3/4" (88.9 x 116.2 cm.)
The Morton and Linda Janklow Collection
- 20-63. *The Phenomena (Les Phénomènes)*. August 1958-April 1962
44 prints of varying dimensions from 22 albums of 347 lithographs on paper
The Morton and Linda Janklow Collection

Banalities (Banalités). 1958-59
6 prints from portfolio of 10 lithographs on paper, each 25 x 17 7/8"
(63.5 x 45.4 cm.)
64. *Shady Promenade (Esplanade ombreuse)*. 1958
Plate II
65. *Pool of Shade (Bain d'ombre)*. 1959
Plate III
66. *Intimacy (Intimité)*. 1959
Plate V
67. *Fragility (Fragilité)*. 1959
Plate VI
68. *Flower of Air (Fleur d'air)*. 1959
Plate IX
69. *Ripening (Mûrissement)*. 1959
Plate X

Collection The Solomon R. Guggenheim Museum, New York,
Gift, Mr. and Mrs. Ralph F. Colin, New York, 1971

- 69a. *Scintillation (Scintillement)*. August 1959
Lithograph on paper, 14 9/16 x 14 9/16" (37 x 37 cm.)
Promised gift, The Mary Sisler Collection,
Palm Beach, Florida
70. *Tobacco Man with Goatee (Tabac barbiche)*. August 1959
Collage of tobacco leaves, botanical elements and ink on paper
21 1/4 x 14" (24 x 35.6 cm.)
The Morton and Linda Janklow Collection
71. *Icy Mien (Grise mine)*. October 1959
Driftwood, 16 1/2" (42 cm.) h.
The Morton and Linda Janklow Collection
72. *Astonished One (L'Etonné)*. October 1959
Burned cork and silver foil, 14 1/2" (36.8 cm.) h.
The Morton and Linda Janklow Collection
73. *Toothy Smirk (Minaudage aux dents)*. December 4, 1959
Papier mâché, 14 5/8" (37.2 cm.) h.
The Morton and Linda Janklow Collection
- 73a. *Soul of the Underground (L'Ame des sous-sols)*. December 1959
Metal foil on Masonite, 59 1/16 x 77 3/16" (150 x 196 cm.)
Promised gift, The Mary Sisler Collection,
Palm Beach, Florida
74. *The Substance of Stars (Substance d'astre)*. December 1959
Metal foil on Masonite, 59 x 76 3/4" (150 x 195 cm.)
Collection The Solomon R. Guggenheim Museum, New York
75. *Shade Tree (L'Arbre d'ombre)*. 1959
Lithograph on paper, 26 x 19 3/4" (66 x 50.2 cm.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift, Mr. and Mrs. Morton L. Ostow, 1979
- Spectacles*. 1959-61
4 prints from portfolio of 10 lithographs on paper
76. *Carelessness (Insouciance)*. 1961
25 x 17 7/8" (63.5 x 45.4 cm.)
Plate IV
77. *Impermanence*. 1959
25 x 18" (63.5 x 45.7 cm.)
Plate VI
78. *Resonances*. 1961
25 x 17 7/8" (63.5 x 45.4 cm.)
Plate VII
79. *Symbioses*. 1959
25 x 19 3/4" (66 x 50.2 cm.)
Plate X

Collection The Solomon R. Guggenheim Museum,
New York, Gift, Mr. and Mrs. Ralph F. Colin, New York, 1971
80. *Pissing to the Left I (Pisseur à gauche I)*. August 26, 1961
India ink and wash on paper, 17 x 13" (43.2 x 33 cm.)
The Morton and Linda Janklow Collection
81. *Irish Jig (La Gigue irlandaise)*. September 18-19, 1961
Oil on canvas, 44 7/8 x 57 1/2" (114 x 146 cm.)
Collection The Solomon R. Guggenheim Museum, New York
82. *Paris Polka*. October 24-25, 1961
Oil on canvas, 75 1/4 x 87 1/4" (191.1 x 221.6 cm.)
The Morton and Linda Janklow Collection
83. *Smile I (Sourire I)*. 1961
Lithograph on paper, 20 9/16 x 15" (52.2 x 38.1 cm.)
The Morton and Linda Janklow Collection
84. *Propitious Moment (L'Instant propice)*. January 2-3, 1962
Oil on canvas, 78 3/4 x 65" (200 x 165 cm.)
Collection The Solomon R. Guggenheim Museum, New York
- 85-98. *Profile to the Right I - XIV (Profil à droite I - XIV)*.
October 1962
Chromatic suite of 14 lithographs on paper,
each 25 x 17 5/8" (63.5 x 44.7 cm.)
Collection The Solomon R. Guggenheim Museum,
New York, Gift, Mr. and Mrs. Ralph F. Colin, New York, 1972
99. *Saturday Anon (Samedi tantôt)*. Summer 1964
Lithograph on paper, 25 3/4 x 19 3/4" (65.4 x 50.2 cm.)
Collection The Solomon R. Guggenheim Museum, New York
100. *Nunc Stans*. May 16-June 5, 1965
Vinyl on canvas, three panels,
each 63 3/4 x 107 7/8" (161.9 x 274 cm.)
Collection The Solomon R. Guggenheim Museum, New York
101. *The Workroom (Le Cabinet de travail)*. October 3, 1966
Polyester resin relief, 47 1/2 x 79 1/4 x 4" (120.7 x 201.3 x 10.2 cm.)
The Morton and Linda Janklow Collection
102. *Male Portrait I (Portrait d'homme I)*. October 28, 1966
Polyester resin, 20 1/2 x 8 x 8 3/4" (52 x 20.3 x 22.2 cm.)
The Morton and Linda Janklow Collection
103. *Bidon l'Esbroufe*. December 11, 1967
Acrylic on fiberglass-reinforced polyester resin,
65 3/4" (167 cm.) h.
Collection The Solomon R. Guggenheim Museum, New York,
Gift of the artist in honor of Mr. and Mrs. Thomas M. Messer, 1970
104. *Table with Decanter (Table à la carafe)*. December 1968
Cast epoxy polyurethane, 44 x 55 x 45 1/4" (111.8 x 139.7 x 115 cm.)
The Morton and Linda Janklow Collection
105. *Grandfather Redingote (Grand-Père Redingote)*. early June 1971
Acrylic paint on Klegecell, 71 5/8 x 36 5/8" (182 x 93 cm.)
The Morton and Linda Janklow Collection

- 105a *Mischievous One (L'Espiègle)*. July 24, 1971
Acrylic paint on Klegecell, 71 11/16 x 34 1/4 (182 x 87 cm.)
Promised anonymous gift
- 106 *Mute Permute*. October 1971
Vinyl and acrylic paint on Klegecell, glazed with polyester
and fiberglass, 113 5/8 x 151 1/2 x 1 1/2 (289 x 385.5 x 4 cm.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift, Mr. and Mrs. Morton L. Janklow, 1979
- 107 *Busybody (Le Tracassier)*. March 1972
Vinyl paint on polyester-coated fiberglass on Klegecell,
92 3/4 x 50 3/4 (235.5 x 129 cm.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift of the artist, 1973
- 108 *Bust with Birds Taking Flight (Buste aux envols)*. May 13, 1972
Epoxy paint on polyurethane,
43 1/2 x 27 x 27 1/2 (110.5 x 68.6 x 69.9 cm.)
The Morton and Linda Janklow Collection
- 109 *The Founder (Bust) (Le Fondateur [Buste])*. June 19, 1972
Epoxy paint on polyurethane,
25 x 19 1/2 x 16 (63.4 x 49.5 x 40.7 cm.)
The Morton and Linda Janklow Collection
- 110 *Character in Costume (Personnage costume)*. April 15, 1973
Drawing for *Coucou Bazaar* program
Marker on paper, 18 x 13 1/2 (45.7 x 33 cm.)
The Morton and Linda Janklow Collection
- 111 *Coucou Bazaar: Bal de l'Hourloupe*. 1973
Coucou Bazaar program
Lithography on paper, 18 x 13 1/4 (45.7 x 33.7 cm.)
Collection The Solomon R. Guggenheim Museum, New York
Fleeting Presences (Présences fugaces). 1973
Album of 6 color serigraphs on paper,
each 29 15/16 x 22 1/16 (76 x 56 cm.)
- 112 *Celebrator*
- 113 *Exaltador*
- 114 *Protestator*
- 115 *Objectador*
- 116 *Epiphanor*
- 117 *Denegrator*
The Morton and Linda Janklow Collection
- 118 *Portrait of a Lady in the Country (Portrait de dame à la campagne)*.
September 8, 1974 (R96)
Crayon and marker on paper, 12 3/4 x 9 3/4 (32.4 x 24.8 cm.)
The Morton and Linda Janklow Collection
- 119 *Parachiffre LXIII*. February 23, 1975
Vinyl paint on paper mounted on canvas,
25 1/2 x 36 1/4 (64.8 x 92 cm.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift, American Art Foundation, 1978
- 119a *Mundaneness IX (Mondanité IX)*. March 4, 1975
Vinyl on paper mounted on canvas, 25 7/16 x 36 1/4" (64.5 x 92 cm.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift of the artist, 1981
- 120 *Protocol of Epiphany (Protocole épiphannique)*. 1976
Assemblage on paper mounted on canvas,
80 1/2 x 111 1/4" (204.5 x 282.6 cm.)
The Morton and Linda Janklow Collection
- 121 *Situation VI*. April 28, 1978 (D32)
Ink and collage on paper, 13 3/4 x 10 (34.9 x 25.4 cm.)
The Morton and Linda Janklow Collection
- 122 *Memoration XVIII*. December 19, 1978 (D142)
Ink and collage on paper, 20 x 27 1/2 (50.8 x 69.9 cm.)
The Morton and Linda Janklow Collection
- 123 *Site with Components (Site à composantes)*.
April 22, 1979 (A30)
Acrylic and collage on paper, 15 3/4 x 17 3/4 (40 x 45 cm.)
The Morton and Linda Janklow Collection
- 124 *Solitary One (L'Esseule)*. 1981
Acrylic on canvas, 39 1/4 x 31 3/4 (99.7 x 80.7 cm.)
The Morton and Linda Janklow Collection
- 125 Sails designed by by Jean Dubuffet. 1976
a *Fugitive (Le Fugitif)*
Dacron, rope, thread, plastic, metal, wool yarn and
plastic tape, 34 5' x 21 (10.52 x 6.4 m.)
b *Dog (Le Chien)*
Dacron, rope, thread, plastic, metal and suede,
17 6' x 8 6' (5.4 x 2.6 m.)
Collection The Solomon R. Guggenheim Museum, New York,
Gift, Harry and Linda Macklowe, 1981



1943

Jean Dubuffet was born in Le Havre on July 31, 1901. He attended art classes in his youth and in 1918 moved to Paris to study at the Académie Julian, which he left after six dissatisfying months. During this time Dubuffet met Suzanne Valadon, Raoul Dufy, Fernand Léger and Max Jacob and became fascinated with Hans Prinzhorn's book on psychopathic art; he was also interested in literature, music, philosophy and linguistics. In 1923 and 1924 he traveled to Italy and South America respectively. Then Dubuffet gave up painting for about ten years, supporting himself first as an industrial draftsman and thereafter entering the family wine business. After much vacillation between careers in art and business, he committed himself entirely to becoming an artist in 1942.

Dubuffet's first one-man exhibition was held at the Galerie René Drouin in Paris in 1944. During the forties the artist associated with Charles Ratton, Jean Paulhan, Georges Limbour and André Breton. His style and subject matter in this period owed a debt to Paul Klee and Alfred Jarry. From 1945 he collected *Art Brut*, spontaneous, direct works by individuals (often mental patients) not influenced by professional artists. The Pierre Matisse Gallery gave him his first one-man show in New York in 1947.

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From 1951 to 1952 Dubuffet lived in New York; he then returned to Paris, where a retrospective of his work took place at the Cercle Volney in 1954. His first museum retrospective occurred in 1957 at the Schloss Morsbroich, Leverkusen, Germany. Major Dubuffet exhibitions have since been held at the Musée des Arts Décoratifs, Paris, The Museum of Modern Art, New York, The Art Institute of Chicago, the Stedelijk Museum, Amsterdam, the Tate Gallery, London, and The Solomon R. Guggenheim Museum in New York. His paintings of *L'Hourloupe*, a series begun in 1962, were exhibited at the Palazzo Grassi in Venice in 1964. A collection of Dubuffet's writings, *Prospectus et tous écrits suivants*, was published in 1967, the same year he started his architectural structures. Soon thereafter he began numerous commissions for monumental outdoor sculptures, some of which were shown at The Art Institute of Chicago in 1969. In 1971 he produced his first theater props, the "practicables." The following year his *Group of Four Trees* was erected at Chase Manhattan Plaza, New York, and he gave his collection of *Art Brut* to the city of Lausanne. His most recent retrospective was shown at the Akademie der Künste, Berlin, in 1980 and traveled to Vienna and Cologne in 1980-81. Dubuffet lives and works in Paris and Périgny.



The artist at the gate to his studio in Vence,
Summer 1959

